

MARIE CORELLI, ONE OF THE YOUNGEST AND MOST GIFTED WOMEN WRITERS. RUMOR SAYS THAT SHE IS COMING HERE TO VISIT US AND BE ENTERTAINED BY THE LITERARY CIRCLE OF THE NEW WORLD.



THIS EXCELLENT PORTRAIT OF MARIE CORELLI WAS SKETCHED BY A SPECIAL ARTIST OF THIS NEWSPAPER. ALTHOUGH SHE IS GENERALLY SUPPOSED TO BE ENGLISH, SHE IS ITALIAN BY BIRTH, OF THE VENETIAN TYPE.

A TALK WITH MARIE CORELLI.

How the Gifted Authoress Appears at Home, What She Says and What She Wears.

HER FANCY FOR TURQUOISE BLUE.

Marie Corelli is the most interesting figure in the literary world. Marvelous stories are told of her birth and parentage; but, as a matter of fact, she is an Italian of the Venetian type. She was adopted, when very young, by Dr. Charles Mackay, the author, and at his death she was left in the guardianship of Dr. Mackay's stepson, Eric Mackay, the poet.

In such congenial surroundings Marie Corelli grew up to womanhood with a strong instinct for music. She was given a thorough musical education, and she intended to devote her life to it, but all of a sudden she had a desire to write, and so started out upon "A Romance of Two Worlds." She completed the book before she was 20 years old.

It's instantaneous success gave her a position in the literary world; and she has since devoted herself to literary work. She keeps house on Longbridge Road, London, and is the mistress of a very nice brownstone mansion with a typical small backyard upon which the windows of her study look.

Marie Corelli is small, slight and very delicate. Her hair is gold, her eyes blue, and her complexion the purest pink and white. When you tell her that you supposed all Italians were dark, she will remind you that the Venetian type is fair.

Her coloring is so delicate, yet so high, that she might be a China figure painted for a shop window. Her hands are especially beautiful. They are small and perfect in shape, and in talking she uses them constantly. Her teeth are described by an interviewer as "a delicate row of snow-white pearls," and her smile is just the loveliest thing ever witnessed.

Marie Corelli is a woman of intense nervous force and marvelous imagination. The warm Southern blood is in her veins, giving her that peculiar creative power which can only belong to the tropics. She is a painter, a writer and a musician, putting the art of all three in her literary work.

When at home, which is nearly all the year, the authoress is always exquisitely dressed, her favorite colors being pale blue and white. She dresses frequently in a Watteau gown of turquoise blue satin, profusely trimmed with beautiful lace. She works constantly, and is never happier than when at her desk.

Although a great lion in London's literary world, Marie Corelli goes out but little, and then only to visit the opera or an exhibition of paintings. She is devoted to the work of her step-brother and finds no greater joy than in praising his celebrated work, "The Love Letters of a Violinist," for Eric Mackay is a poet of no mean worth.

It is a marvelous thing about Marie Corelli that she has never visited the countries of which she writes. She had never seen the Land of the Midnight Sun when she wrote "Thelma," nor had she any worldly experience when she penned that marvelously worldly book, "Venetia."

THE KING OF AMERICAN FISH.

How He Should Be Cooked and How He Should Be Eaten.

The shad season brings to the American table a speckled fish which is considered by many the king of table fish. Shad is plentiful in all parts of this country; and, though never a cheap fish, it is never too expensive for the moderate table.

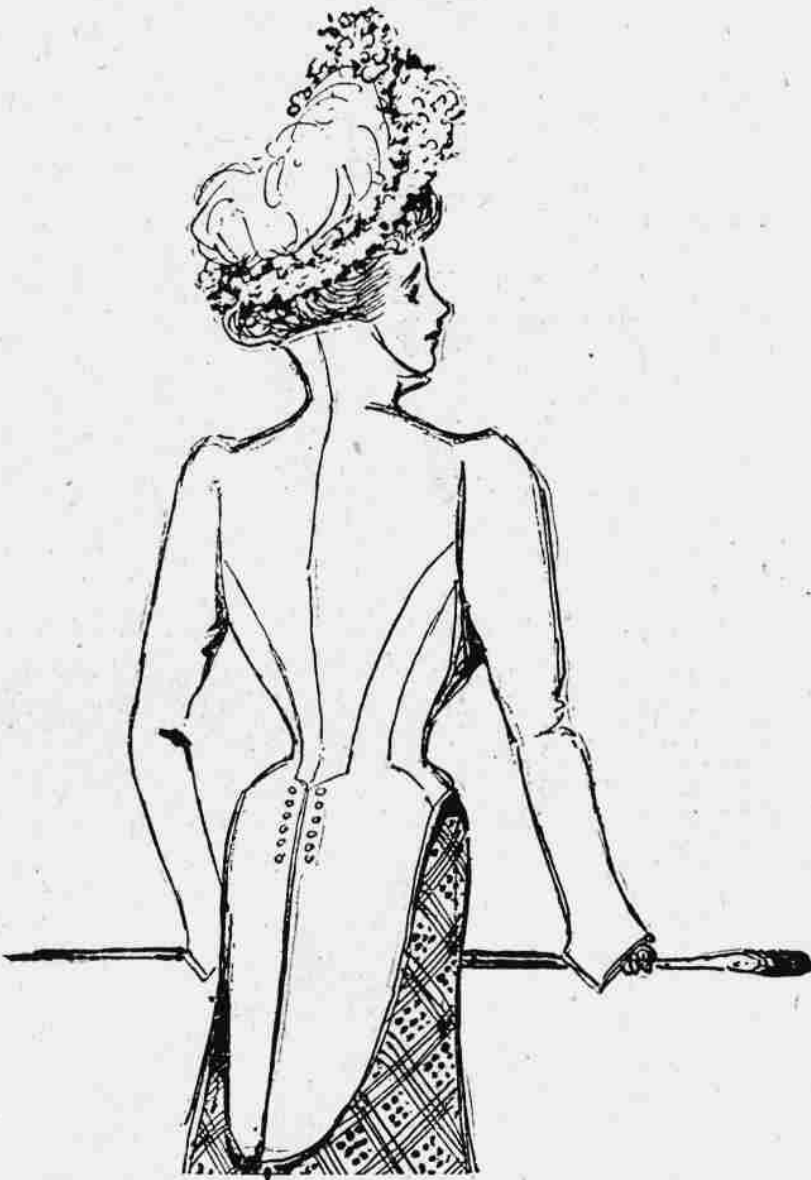
The bone question is the one that makes shad objectionable, but even this can be overcome by proper attention to the anatomy of the fish. Many people suppose that when the Lord made a fish he distributed the bones haphazard through him. But culinary students tell us that a shad's bones always grow in the same places, and that, by learning how to deal with them, these bones can be found and banished. The bone rule, generally told, is that the bones lie along what is to the layman, the sides of the fish, as the fish rests upon the platter. By cutting off a slice at each side, and gently pulling the separated portion away from the body of the fish, many of the bones will be removed.

Shad roe, which is a delightful breakfast dish, is free from bones of any kind. Though not cheap, it can be eaten to the last mouthful, and being solid, it furnishes a good meal. A small shad roe will make a breakfast for four persons of good appetite.

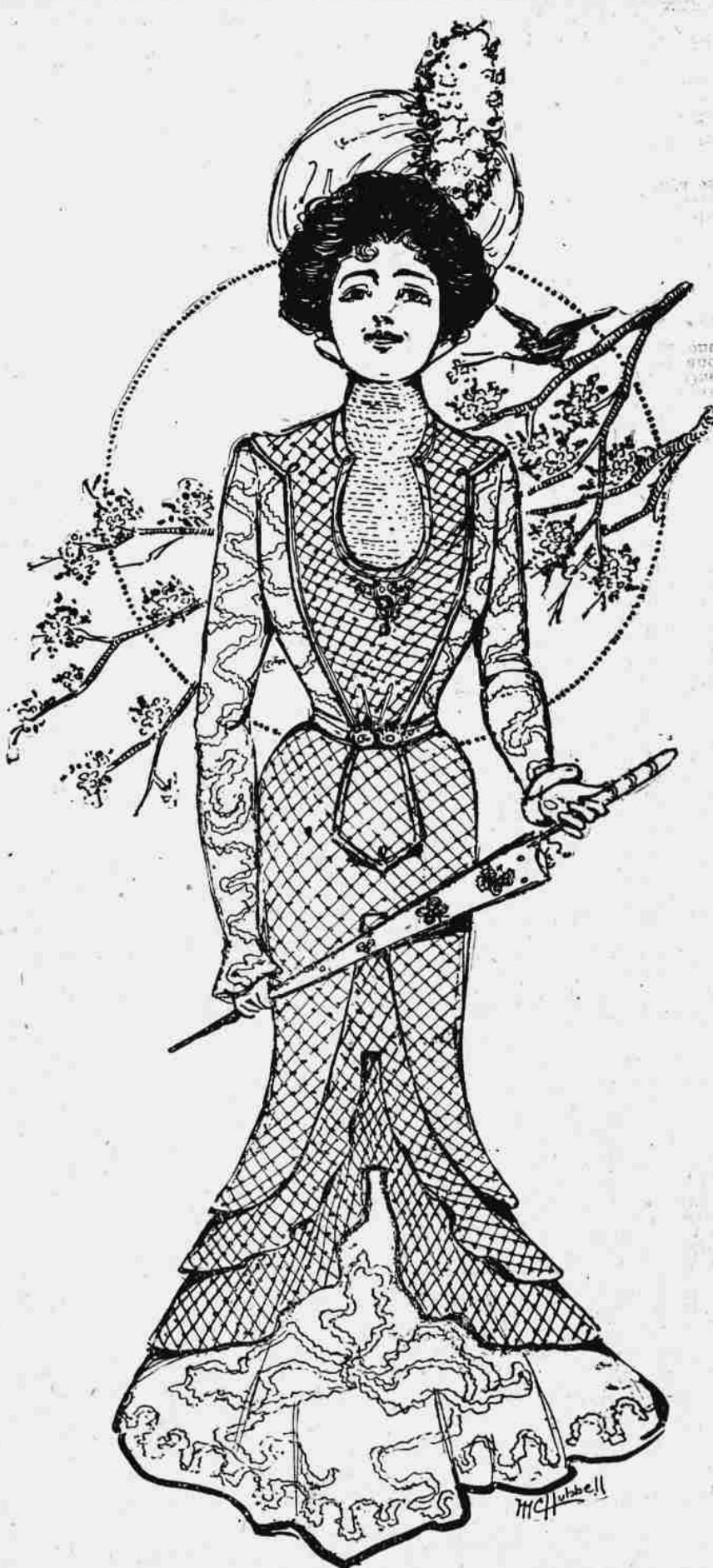
A planked shad is an American invention, originating in South Carolina. To plank your shad, first get a plank which should be of white oak, fine, smooth and nearly two inches thick. When fishing, you plank your shad upon any old board and cook it by the side of your camp fire, but for home consumption buy your plank—made on purpose.

Place the plank in a very hot oven or before a very hot fire and let it get so hot you cannot bear your hand on it. Do not cut head or tail off, as it destroys the look of the fish. Split it down the back. Wash the fish and tuck to the board with four strong tacks, and stand it before the fire, tail down, so that the board slants back a

REAR VIEW OF THE NEW AND VERY STYLISH "BEETLE BACK" COAT, WHICH IS SO BECOMING TO ALL FIGURES.



IN A "BEETLE BACK" COAT OF TAN CLOTH WITH A TOQUE OF TAN CHIFFON, BORDERED BY TINY FLOWERS AND TRIMMED WITH A MASS OF FLOWERS AND LEAVES IN FRONT. A WOMAN IS PREPARED FOR ANY EMERGENCY OF CALLING OR SHOPPING.



THE FASHIONABLE GIRL OF THE SPRING OF 1899.

serve at once. The plates from which shad is eaten should always be very hot.

Planked shad requires no lemon, although a dish with quarters of lemon may always be served with it. Boiled Early Rose, Florida or Bermuda potatoes should be served with planked shad, and a salad of cucumber and onions. A gas flame is as good if not better than a coal fire to plank a shad. It requires a steady, intense heat.

To fry a shad cut it across in pieces about three or four inches square. Have a frying pan containing fat an inch deep, smoking hot. Roll the fish in flour seasoned with salt and a very little black pepper. Put the pieces in the hot fat, flesh side down, and when it is nice and brown on that side, turn

each piece over with a broad, flat cake turner and fry them brown on the skin side. Potatoes stewed in cream should be served with fried shad.

Boiled shad is a favorite dish with New England people and is delicious. Roll the shad in a piece of cheese cloth, put it in hot salted water in which you have put two tablespoonsful of vinegar. Have just enough water to cover the fish, and boil it gently a half hour. Serve it on a hot platter, being careful to roll it gently out of the cloth on the platter, so as not to break the flesh. Cover it with a butter sauce, and after it is on the table take hold of the head of the fish with a napkin, draw it toward you, and in this way remove entire backbone to the tail; then serve the fish.

THE NEW LONG TAIL JACKET FOR SPRING WEAR.

It Is Very Tight on the Hips, and In Its Extreme Variety Extends Nearly to the Foot of the Skirt in the Back.

Easter, that arbiter of women's fashions, came stepping along so early this year that the winter coat was called in before it had finished its work. Already we have had two or three brisk evenings when the sealskin or the boucle would not have been too warm.

Many of the spring coats are made with open or fly fronts to be worn over a chiffon neck piece and with no other vest than the silk waist. To guard against pneumonia, that foe of spring fashions, there are some very pretty vests displayed.

The warmest and, at the same time, the most decorative is the white chemise vest. This is seen this year embroidered in silver and gold and trimmed with lace. Its effect is wonderfully like white velvet. When embroidered without the lace it looks very much like a suede vest which indeed it is, the chambray being one variety of unglazed or undressed kid.

The vest is nicely fitted to one side of the coat so that it can be removed in the house with the coat.

SPRING JACKETS. The smartest spring jackets are cut away long in front and rounding on the sides. In the back they are the same length as the sides. This means a return to the long, tight-fitting coat which was fashionable seven years ago. Fashions repeat themselves once in seven years, and the writer actually saw a long coat of ladies' cloth brought out of a camphor trunk where it had reposed for seven years and put on and worn. It only needed pressing to be in the extreme style.

There is another variety of fashionable coat which is called the "beetle back." It has very long coat-tails which are broad at the waist line tapering down to narrow. They extend half way down the skirt. These coats are very becoming to a rather stout figure, as they have the undeniable effect of making the skirt look longer and the waist smaller.

An old coat can be fitted with coat-tails, which can be put on with many rows of stitching, thus making a fashionable feature out of a necessity. The spring coat is seen in every color, and it is made out of many thin stuffs, such as cashmere, camel's hair and etamine. It is also fashioned out of the lighter qualities of ladies' cloth.

Stitching is by far the newest trimming, and rows and rows of it are used or a very fine narrow braid is stitched

on arabesques.

Eton jackets are coming in again too, but they are usually seen in what is formerly called the "box coat" style.

Box coats are always used with modifications. This year they are shorter.

An odd box coat of mode ladies' cloth had several unique features. It was cut several inches below the waist line in front, and rounded sharply up toward the back, barely covering the belt. The revers were faced with silk to match.

The top of the sleeves were cut in with the front. Where the sleeve joined was a little notch, and the effect was shown also on the front darts.

Another jacket attracting attention was a back-backed one of gray cloth embroidered with gray silk and cut steel.

The long Bernhardt coats, trimmed with circular ruffle and having long lines, like a Princess dress, will be worn, but they are extremes of fashion and require an almost perfect figure, not to speak of carriage and grace.

Can you imagine a hurrying, bustling little housewife chasing bargains in one of these esthetically sweeping garments?

The capes are not quite so fussy as formerly. Is it because we are depending so much on the golf capes that we have tired of the fancier ones? One elaborated little affair of black net and black silk was made as severe as one could wish.

The lining was of black taffeta with the Brussels net puffed over the high collar and continuing over the yoke from there a deep puff of net fell nearly to the belt; and this was edged with a full ruching of net.

Wide revers of black bengaline tapered to the waist and then spread out again falling in broad points to the knees. These were also edged with ruchings of net.

COAT FRONTS. The front of the coat is a wonderfully important matter. The Louis coat, the Robespierre, the Marie Antoinette and the Josephine are all varieties of the picture of the spring jacket, and all have big open flare fronts. These must be filled in with lace or its equivalent.

The fancy fronts are expensive and one can easily pay \$12 for one. Sometimes the front costs more than the jacket itself, but on the other hand, it is much more conspicuous and effective.

MARY GOODWIN HUBBELL.

C. D. GIBSON'S BEAUTIFUL MODEL.

The Public Is Pleased at the Pleasant Report That Mrs. Gibson Will Pose for the Summer Girl of '99.

A REAL QUEEN OF BEAUTY.

Ward McAllister Selected Her to Lead the Patriarchs' Fall and She Outshone the Queen of the Mardi Gras.

A TINY EDITION OF THE GIBSON GIRL.

The announcement, made by a friend of the Gibson family, that hereafter Mrs. Charles Dana Gibson would pose for all of her husband's drawings, was greeted with such a degree of popular approval, that it showed at once the estimation in which Mrs. Gibson's beauty is held by the whole artistic world.

There is scarcely a model in New York who does not claim to have been a Gibson model, but when all have been discussed it is found that Gibson has but one ideal model, and that is his wife.

Although it was as "Gibson's Girl" that Mrs. Gibson first became known to the general public five years ago, she was known some years before that to the social world.

As Irene Langhorne she went to New Orleans the year of her debut and fascinated the people of the Crescent City dur-

ing Mrs. William K. Vanderbilt, Jr. has a fondness for tiaras she can gratify that liking, for she possesses no less than three, a diamond and a pearl one, and a tiara of emeralds and rubies combined.



ONE OF MRS. VANDERBILT'S WEDDING GIFTS. THIS TIARA, WHICH IS ONE OF THREE, CONSISTS OF EVENLY MATCHED PEARLS. IT WAS GIVEN TO THE BRIDE, FORMERLY MISS FAIR, BY ONE OF THE FAIR FAMILY.

face and Miss Langhorne's figure can be seen in all the Gibson pictures. Certainly, the most unprejudiced can follow the splendid lines which are her chief charm; and can see the same magnificent pose of chin and head.

The Gibsons were married in Baltimore four years ago, and Richard Harding Davis, who had previously traveled in Europe with Mr. Gibson, was one of the ushers. The wedding was attended by representative people from everywhere, and the young couple started out in life showered with rice and good wishes.

Charles Dana Gibson was then 30 years old, of New England parentage, and a self-made man, so far as fortune was concerned. He began by offering a certain periodical a drawing for 50 cents. It paid him \$4 for it. From that time

THIS SMALL PICTURE OF HER MAJESTY OF RUSSIA WAS COPIED FROM A COURT PAINTING WHICH ADORNED THE WALLS OF THE Czar's PRIVATE CONFERENCE ROOM. IT SHOWS THE CZARINA IN HER PLUMES AND IN HER VELVET GOWN.



THE CZARINA IN HER ROBES, FROM HER LATEST PAINTING.

he made more money, until he is said now to receive \$25,000 a year, and to have amassed a handsome fortune.

Coming from a State of beautiful women, Mrs. Langhorne and Miss Morris, who is now Mrs. Frederick Gebhardt, and Amelie Rives, three of the most noted beauties of this generation, called from Virginia it was expected that Mrs. Gibson would occupy a very conspicuous position in New York society. But in true Southern fashion she "quieted down" after her marriage and devoted herself so entirely to her husband and the small apartment over which she presided that the social world saw little of her.

Three years ago the public was informed that Gibson had a new girl.



THIS IS ONE OF THE FASHIONABLE SHORT JACKETS OF THE SEASON.

ing Mardi Gras. She had the triumph and, at the same time, the mortification of outshining the Queen of Comus and her beauty called forth a society column so ardent and lavish that her father, Schiller Langhorne, of Albemarle, Va., wanted his daughter to come back home.

Later Miss Langhorne led the Patriarchs' ball in New York City and, before the ball was over, she received gracious words from the grand dames of New York City who had criticized Ward McAllister for going outside the metropolis for a belle.

A SOUTHERN QUEEN.

In Richmond Miss Langhorne was queen for two wide years of triumphant belledom. In the society play which was a feature every year of Richmond, she was the star. One year she led the "Saraband," and was a most felicitous "Germanie" in the "Chimes of Normandy." When "Tribby" came out she thrilled, until she out-tribbled that hypnotized songstress and finished the evening with a grand reception given in her honor.

Then came the prince.

It was at the Horse Show, New York, that Miss Langhorne and Mr. Gibson met for the first time, she indifferently, and he to fall in love at first sight. The courtship was a devoted one on his part, and finally at Mirador, the handsome country seat of the Langhorne family in Virginia, the engagement was announced.

Those who followed Mr. Gibson's work at this time, when his style was being moulded, declare that Miss Langhorne's



MRS. CHARLES DANA GIBSON, WHO INSPIRED THE ORIGINAL AND FAMOUS "GIBSON GIRL."



A MULL SUNBONNET.

A FLAT CAMBRIC HAT.

AND ANOTHER MULL BONNET.

little at the top. The fire must be tremendously hot. After the fish has cooked three minutes, lay it down flat and sprinkle it with salt and stand it again before the fire. It will take about twenty minutes to cook a large, fat shad thoroughly in this way.

As soon as it is a rich brown, and the layers of flesh begin to part, it is done. Then slide the shad off the plank on to a large hot platter. Put some little pats of butter over it. Dress it round with sprigs of parsley and